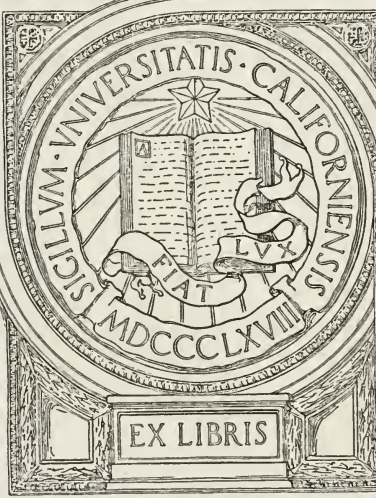
GIFT OF

A. F. Morrison



LA GALLERIA NAZIONALE D'ARTE ANTICA

(Palazzo Corsini)

(English Edition).

W. MODES

ROMA

Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation

http://www.archive.org/details/nationalgalleryo00gallrich

MUSEI E GALLERIE D'ITALIA — Num. 6.

NATIONAL GALLERY OF ANCIENT ART

(Palazzo Corsini)

WITH 65 ILLUSTRATIONS

ROMA
WALTER MODES, Editore
1910

Sala. IV. (*Fot. Anderson*)

Ercole e Lica.

Antonio Canova. (Possagno, 1756–Venezia, 1822).

GIFT OF

On the lower wooded slope of the Janiculum, Girolamo Riario, the magnificent nephew of pope Sixtus IV built for himself a quiet yet cheerful residence. In the building now tenanted by the Lincei Academy, he welcomed his radiant bride Caterina Sforza.

In 1659 this villa a simple yet elegant example of quattrocento style,, became the abode of Queen Christina of Sweden who continued to occupy it till her death in 1689. during which time she amassed within its walls a renowned collection of works of art. Tradition still assigns as the sleeping chamber of the adventurous daughter of Gustavus Adolphus a small double room decorated with grotesque frescoing by a follower of the brothers Zuccheri, situated in the earlier portion of the building still retaining traces of the former villa of Girolamo Riario, and now occupied by the picture gallery.

The collection amassed by the Queen which contained numerous masterpieces of art, notable among which Correggio's Leda, his Jupiter and Io now in Berlin, Raphael's Madonna del Passeggio, and specimens of Titian, Paul Veronese and other famous

painters, was bequeathed by will to her friend Cardinal Decio Azzolino, who left it to his nephew Pompeo. Subsequently the property of the Odescalchi family it was eventually dispersed.

In the first half of the eighteenth century the building having passed into the hands of the Corsini, Cardinal Neri nephew of Pope Clement XII restored it after plans by Ferdinando Fuga, and, acting under the advice of Monsignor Giovanni Bottari, collected within its walls paintings, statues, and the choice library, specially renowned for its marvellous wealth of engravings and old drawings, now contained in the Cabinet of Prints annexed to the Gallery.

Cardinal Neri's picture gallery with the important additions made by his successors, was, together with the library, presented in 1883 by Prince Don Tommaso Corsini to the State, after the purchase of the building by the latter, for the accomodation of the Academy of the Lincei and Museum. Remaining unchanged for some few years the Gallery became possessed, by arrangement in 1892, of the important Torlonia collection, and three years later of the pictures existing in the Monte di Pietà. It is known since 1895 as the National Gallery of Ancient Art, and is continually being enriched by new purchases.

The circumstances attending its formation have deprived the Gallery of a certain degree of uniformity. Somewhat deficient in works of the Italian Medieval and Renaissance Schools, it boasts of a fine series of Flemish and German masters, and a rich collection of examples of the seventeenth and eighteenth centuries; its new acquisitions contributing to

render it a representative gallery of Italian Art of this period.

During the middle ages in Rome, artists were chiefly employed in decorating the majestic walls of churches with frescoes and mosaics, hence Roman panel pictures of such period are rarely met with. Of especial value therefore is the small panel with scenes from the life of Mary purchased by Comm. Venturi during his term of directorship. (fig. 1) It is the work of a Roman painter of the second half of the thirteenth century, forcibly recalling in the noble treatment of the diminutive figures, the great Roman master Pietro Cavallini, Giotto's predecessor in the renewal of Italian pictorial art. Similar examples to this are to be found in the galleries of Perugia, Venice and Munich.

Other specimens of Medieval Art to be noted are, a Small Altar-piece in eight compartments painted by *Giovanni da Milano*, (fig. 8) the solemn disciple of Giotto, and a Coronation of the Virgin by an imitator of Taddeo Gaddi.

Foremost among this Gallery's examples of Renaissance painting is a Triptych by *Fra Angelico*, (fig. 3), probably executed by this exquisite artist when residing in the Fiesole Convent, and differing from other works of his in that the folding panels exhibit an Ascension and Pentecost, instead of the usual representations of Paradise and Hell. In the gentle mien of his fair angel figures, and the austere expression of his Saints and Prophets, the painter exhibits in a wonderful degree, the gracefulness and powerful depth of his simple art, the outcome of faith and love.

No connecting link unfortunately between this painting and another resplendent gem of Florentine Art of recent purchase, the Portrait of a gentlewoman with the attributes of Mary Magdalen, by *Piero di Cosimo.* (fig. 4) In the spare lineaments and glowing ruddy tresses of the lovely female the painter, still true to his quattrocento instincts, reveals in striking manner the influence of Flemish colourists, and Leonardo da Vinci's school of design.

Fully worthy of the renown of the artist whose fortune it was to number Raphael, whom he subsequently imitated, among his followers, is *Fra Bartolomeo's* large panel (fig. 5) of the Holy Family bearing the date of 1516. Attracted by the example of Raphael his well balanced and highly coloured group of the Virgin and the two children, is outlined on a background representing a sweet verdant Tuscan landscape, wherein the solitary palm-tree is reminiscent of far distant Palestine.

Andrea del Sarto is represented by a small painting of the Virgin and Child.

Of *Giuliano Bugiardini* a scholar of Domenico Ghirlandaio and friend of Michelangelo, (fig. 6) this Gallery possesses a picture of the Virgin and Child, pleasing for the vividness of its colouring, the Tuscan group being completed by a Madonna by *il Rosso Fiorentino* and sundry cinquecento portraits. Conspicuous among these is that of Stephen IV of the noble house of Colonna, formerly attributed to Sicciolante da Sermoneta, but now recognised as an excellent production of *Angelo di Cosimo* better known as *Bronzino* (fig. 7) whose signature and the date MDXLVI it bears.

An interesting group is afforded by a series of pictures by *Marcello Venusti* and other artists of lesser note inspired by Michelangelo's sketches.

Raphael is represented by a small panel of the Infant Saviour, possibly a fragment of the Madonna di Loreto painted by order of Julius II for the church of Santa Maria del Popolo, which disappeared during the revolutionary troubles marking the close of the eighteenth century. No trace of the priming is now however visible. To *Sodoma's* mature period (fig. 8) must be ascribed the recently purchased picture, executed with his customary inequality and want of care yet full of life and attractiveness, representing the mystic marriage of St. Catherine.

Of *Melozzo da Forlì* (fig. 9.) whose chief works are in Rome, our Gallery possesses a St. Sebastian bound to the column between two devotees, the figure of the saint, somewhat cold in colouring, contrasting vividly with the portrait figures of the donors. *Marco Palmezzano* of Forlì (fig. 10) a pupil of Melozzo figures with a penitent St. Jerome dated 1503, and an Almighty surrounded by smiling chubby cherubim, within a lunette.

Another follower of Melozzo is the Roman *Antonio di Benedetto Aquilio*, usually styled *Antoniazzo Romano*, (fig. 11) a powerful though somewhat coarse painter, yet fully able, if so willing, to reproduce life in its true forms. He was specially skilful in portrait painting as witness those of the Auditors in the Vatican Gallery picture. The National Gallery panel removed from the suppressed church of S. Paolo in Poggio Nativo dated 1477 however, exhibits a recurrence of

his ritual type of altar-pieces, all more or less traced on a given plan without special study.

The scant number of specimens of the school of the Marche and the exquisite finish of the picture, give additional interest to the small panel of the Madonna and Child between St. Francis and St. Liberale, painted by *Lorenzo di Alessandro da San Severino* (fig. 12) known as Lorenzo II. Free from the somewhat archaic stiffness of his father, Lorenzo II is a lively and pleasing painter of the Renaissance, not unlike in many points to *Niccolò Alunno* (fig. 13) of Foligno. represented in our Gallery by a Madonna and Saints. The small St. Jerome by Pinturicchio (fig. 14) recalls a similar figure of the saint occuring in one of the compartments of the large altarpiece in the Municipal Gallery of Perugia by the same artist. Of the school of Emilia so rich in artists full of power and gracefulness, our Gallery has some notable examples, such as the St. George slaying the dragon by *Francesco Francia* (fig. 15) of Bologna a youthful performance of this worthy painter which reveals in the clearness and accuracy of drawing, the advantage derived from his early familiarity with the difficulties of the goldsmith's art.

A lucky chance has enriched this Gallery with two pictures one of which by Correggio, (fig. 16) and the other by his master Francesco Bianchi-Ferrari of Modena (fig. 17) whose Christ in the garden is obviously the work of a true believer and artist. Correggio's Madonna with the two smiling infants reveals a youthful hand, and must therefore be assigned to the early stage of his active career, when the artist's

aim was more probably the portraying of a real-life scene, than the production of a devout picture for the edification of the believer. The Virgin whose features are still almost child-like, recalls other early works of this master, such as the Madonna in the Castle at Milan and that in the Modena gallery.

To the school of Ferrara belong the pictures of *Gherardo dalle Catene, Marco Melone, Ippolito Scarsellino*, a noble portrait of a gentleman by *Dosso Dossi* (fig. 18), the Saviour bearing the Cross and the portrait of an ecclesiastic by *Benvenuto Tisi da Garofolo* fig. 19). The series of Lombard and Venetian pictures is headed by the portrait of a gentleman by *Bartolomeo Veneto* (fig. 20) formerly assigned to Hans Holbein, whereas it is one of the finest creations of the mysterious Cremona painter who styled himself: *Bartolamio mezo venizian e mezo cremonese*, and so reminiscent of Giovanni Bellini and the teaching of foreign schools of art. The unknown cavalier with his richly ornamented cap and sword hilt is the vivid image of one of those noble Italians whose personal charms were accompanied by a true fondness for art.

A Madonna and Child by *Niccolò Rondinello da Ravenna* (fig. 21), and a Virgin with the infant and St. John, by *Giovanni Busi* or *Cariani* (fig. 22), of Bergamo, are proof of the inspiring influence exercised by the powerful art of Venice, on the painters of neighbouring districts.

Hurried as a hastily drawn sketch, yet noble as a fresco designed for the adornment of the solemn nave of a church, is *Jacopo Tintoretto's* picture (fig. 23) of the Adultress before Christ. It may not be

deemed unfitting if, rather than under the works of foreign artists, mention is here made of two paintings by *Domenico Theotocopuli* known as *Il Greco*, born in the island of Candia, who on coming to Venice was numbered among the scholars of Tintoretto, whose fanciful style he afterwards introduced into Spain.

Padovanino (fig. 24) in his portrait of a girl inspired by an accurate study of the works of Titian still retains a cinquecento style.

Of the rich and varied specimens of seventeenth and eighteenth century art the most important only will be noted.

The sound traditions of ancient Italian Art are exhibited in the works of *Carlo Bonone* (fig. 25) a graceful follower of the Caracci. His St. Cecilia is alike remarkable for the expression of inner life which pervades her yet child-like features, and a simplicity and sincerity of form too often wanting in seventeenth century creations, but again observable in a smiling landscape by Francesco Albani (fig. 26) with the myth of Mercury and Argo. Among the many examples of Guercino (fig. 27) is an Ecce Homo, (fig. 28) even too careful perhaps in finish. Two youthful portraits male and female, respectively by *Tiberio Tinelli* (fig. 30) and *Pier Francesco Cittadini*, (fig. 31) are proof of the touching simplicity of the disparaged painters of the seventeenth century, especially when discarding sacred subjects their efforts were turned to real life forms. This is clearly demonstrated by the two works of *Carlo Maratta* herein reproduced. In his sacred picture of the Holy Family (fig. 32) this master who, towards the close of

the seventeenth century contended so successfully against the vacuous decorative painters of the school of Pietro da Cortona, exhibits much gracefulness and elegance, yet none of those powerful traits which place his unknown male portrait (fig. 33) among the greatest creations of seventeenth century art.

Greatly inferior to this masterful work, is a portrait of Gian Lorenzo Bernini, by *Baciccia*. (fig. 34) a Genoese artist, and the various portraits of members of the Raggio family executed by his countryman *Giovanni Bernardo Carbone*, in servile imitation of Vandyke's famous models.

A vehement follower of Michelangelo da Caravaggio, *Bernardo Strozzi*, (fig. 35) is represented by a strolling player, a powerful work whose vulgarity is somewhat attenuated by comicality of expression. Beside this picture the subtle charm of the Virgin and Child and St. Agnes (fig. 37) by *Carlo Dolci*, would almost seem a protest against the violent and unmannered productions of the naturalistic school of the seventeenth century. The somewhat fulsome charm of these figures is a foretaste of the bepowdered fopperies of the eighteenth, no taint thereof, however, being discernible in *Pompeo Batoni's* Nativity. (fig. 39) an imitation of Correggio's Holy Night, nor in the « Marriage Settlement » by Cavaliere *Pier Leone Ghezzi*, (fig. 39) the eccentric official caricaturist of eighteenth century Rome.

Of the truly valuable collection of paintings of the Neapolitan school owned by this gallery, numerous examples will be cited. Foremost among these are two by *Giuseppe Ribera*, or lo Spagnoletto, a Spa-

niard by birth, who as the teacher of so many Neapolitans is quite in his place here. Contrasting forcibly with the brute realism of his marvellous (fig. 40) « Wood chopper », his graceful picture of Venus descending from heaven in quest of the body of Adonis, (fig. 41) shows that the artist's soul was not impervious to the suggestions of poetry.

Salvator Rosa figures with sundry small landscapes and genre subjects, and a glowing battle-piece; *Pietro Novelli il Monrealese*, (fig. 42) a Sicilian with a St. James, a recent acquisition, wherein the artist's fondness for portraying from life acquired from Ribera, appears chastened and subdued by the noble influence of Vandyke whom he must have known in Palermo.

Reminiscences of Ribera's work and Vandyke's influence somewhat modified by original and personal tendency, are noticeable in the two pictures by the Neapolitan artist *Bernardo Cavallino*, of the Departure of Tobias (fig. 43) and Sts. Peter and Cornelius. (fig. 44) *Luca Giordano's* marvellous Christ among the Doctors (fig. 45) is an unlaboured yet solid work, reminiscent alike of Rembrandt and Paul Veronese.

The noble lines of *Sebastiano Conca's* (fig. 46) Adoration of the Shepherds and *Francesco de Mura's* (fig. 47) Entry of the Saviour into Jerusalem, recall the ceilings of the bright churches of Naples. A female portrait by *Giuseppe Bonito* (fig. 48) from Castellamare di Stabia painted near the close of the eighteenth century, is, in judicious colouring and liveliness of expression, equal to any production of that period.

A view of the Rialto bridge by the venetian *Bernardino Bellotto* (fig. 49) is the sole specimen of the rich collection of landscapes reproduced herein.

The National Gallery rejoices in the possession of many works by foreign artists. among which the celebrated Madonna and Child by the great Spanish painter Murillo. (fig. 50) a picture which of itself alone had rendered the former Corsini Gallery famous. A pupil of the antiquated painter Juan de Castillo, the great Sevillian master formed his style, by the study of the many works of Velasquez and the leading painters of the Italian and Flemish schools in the royal collections, whilst still retaining his distinct personal characteristics. His art was at all times the outcome of the close study of nature tempered by lively poetical instincts, which secured his divine figures from all taint of realistic vulgarity. As represented in this picture the Virgin is a mere woman in form, yet the sad expression of her glance peering into dark futurity. is sufficient to proclaim her the most afflicted among mothers. The same fine sad countenance was introduced by the painter in his picture of Sta. Justina and the protectresses of Seville.

Beside this life study the Christ bearing the Cross by another Spaniard *Luis de Morales*, is seemingly academical yet none the less remarkable, as an evidence of the degree of influence exercised by Michelangelo on Spanish art of the close of the sixteenth century. The best specimen of German art is a portrait of Henry VIII (fig. 51) of England by Hans Holbein the younger, a picture altogether remarkable. The trenchant artist of Bâle has depicted the cruel

monarch at the age of fortynine, when on being divorced from Anne of Cleves he was preparing to wed his fifth wife Catherine Howard whom two years later he sent to the scaffold. afterwards espousing Catherine Parr.

The cardinal portrayed by the unknown Flemish painter styled from a famous work of his, the « Master of the death of Mary », (fig. 52) is Bernard Clesius. prince bishop of Trent, a stern ruler of his diocesans and subjects, a determined opponent of the Reformation, and a munificent patron of artists whom he employed in the noble decorations of the Castle of Trent.

The third German portrait reproduced is by *Hans zu Schwaz* (fig. 53) a tyrolese painter of the first half of the sixteenth century. The two finest examples of Flemish art are the Madonna and Child by *Anton Van Dyck* (fig. 54) soft in colouring and full of sentiment, and a glowing picture of St. Sebastian by *Peter Paul Rubens*, (fig. 55) which may be assigned to the period of the great painter's visit to Italy. The excellence of the Dutch in portrait painting, is amply testified by a series of fine canvases by *Paul Morelse*, (fig. 56) *Jan Anton Ravesteijn*, (fig. 57) *Verspronk* (fig. 58) and others too numerous to reproduce. For like reason the series of genre subjects of the Dutch school is only represented by *Pieter de Hooch's* (fig. 59) Sentinel, and the Player on the lute by *Iudith Leyster*. (fig. 60) A portrait of a young girl by *Sustermans* (fig. 61) court painter of the Grand-Duke of Tuscany, is one of the most graceful works of this Flemish artist.

Among the pictures of French origin owned by this Gallery, reproductions are given of *Nicholas Poussin's* Triumph of David, (fig. 62) a work which shows this master to have been a close student of classical antiquities and a fervent follower of Domenichino, and a hurriedly executed portrait by *Horace Vernet* (fig. 64) of the Roman painter Filippo Agricola, whose fame not even the flowers showered upon the streets through which his picture of the Conversion of Saul was being conveyed to St. Paul's without the walls, have rescued from oblivion.

The sculptures contained in this Gallery, almost entirely drawn from the Torlonia collection, number among others the group of Hercules Slaying Lycas, a gigantic work by *Antonio Canova*. Originally commissioned by Prince Onorato Caetani, the model was prepared in 1795, but owing to revolutionary troubles it was not transferred to marble till 1811, when Marquis Giovanni Torlonia being desirous of placing it in his palace in Piazza Venezia, gave the order for its execution. Hercules is represented in the moment in which, rendered furious by the smarting pain inflicted by the tunic of Nessus which at the instigation of Dejanira Lycas had brought him, he casts this unfortunate youth into the sea.

Annexed to the Gallery is the National Cabinet of Engravings, consisting of the choice collection of drawings and prints, the munificent gift of Prince Corsini to the Lincei Academy, and now under charge of the State. The number and excellent preservation of its specimens place it among the chief European Collections.

In addition to a large series of engravings and etchings by leading engravers of all lands dating from the fifteenth to the nineteenth century, it contains very rare sketches by Leonardo da Vinci, Michelangiolo, Perugino, Lorenzo di Credi. Sebastiano del Piombo, Gian Lorenzo Bernini and innumerable other Italian and foreign artists; an invaluable aid to all visitors to this Gallery desirous of enjoying a thorough display of pictorial art.

Federico Hermanin.

Sala V. *(Fot. Anderson)*

La vita di Gesù.

Maestro romano del secolo XIII.

Sala V. *(Fot. Anderson)*

Le storie della Vergine e vari Santi.

Giovanni da Milano (scuola di Giotto – sec. XIV).

Sala V. *(Fot. Anderson)*

Il Giudizio Universale – l'Ascensione – Le Pentecoste.

Beato Angelico (nato in Mugello, 1387 – Roma, 1455)

Sala V. *(Fot. Anderson)*

Ritratto di gentildonna cogli attributi di S. Maria Maddalena.

Piero di Cosimo (Firenze, 1462-1521).

Sala VI. *(Fot. Anderson)*

Sacra Famiglia.

Fra Bartolomeo della Porta (Firenze, 1475–1517).

Sala VI. *(Fot. Anderson)*

La Madonna col Bambino.

Giuliano Bugiardini (Firenze, 1475-1554).

Sala VI. *(Fot. Anderson)*

Ritratto di Stefano IV Colonna.

Angelo di Cosimo detto Bronzino (1502–1572).

Sala VI. *(Fot. Anderson)*

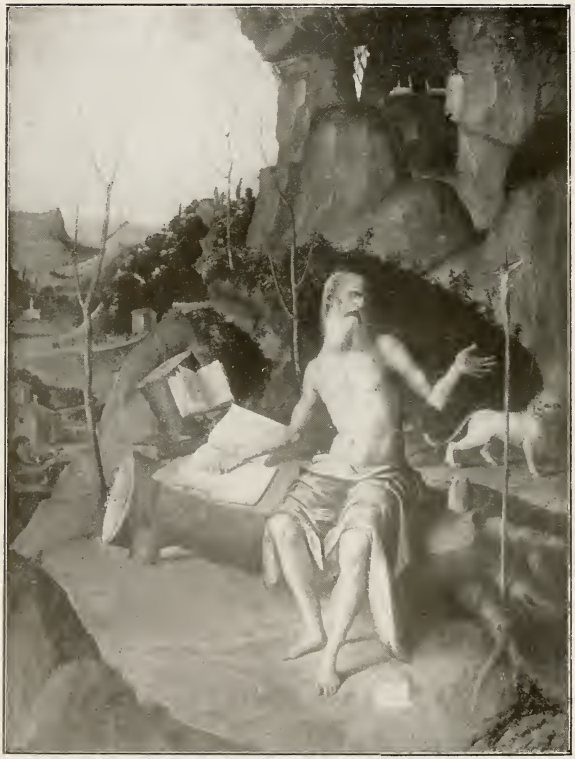
Sposalizio di S. Caterina.

Giovanni Antonio Bazzi detto il Sodoma (Vercelli 1477–Siena 1549).

Sala V. *[Fot. Anderson]*

S. Sebastiano.

Melozzo da Forlì (Forlì, 1438–1494).



Sala V. *(Fot. Anderson)*

S. Girolamo.

Marco Palmezzano (Forlì, 1456 ?–1539 ?).

Sala V. *(Fot. Anderson)*

La Madonna fra i Santi Paolo e Francesco d'Assisi.

Antoniazzo Romano (Roma, secolo XVI).

Sala V. *(Fot. Alinari)*

La Madonna col Bambino e due Santi.

Lorenzo II da Sanseverino (Sanseverino, fiorì tra il 1478 ed il 1503).

Sala V. *(Fot. Anderson)*

La Madonna col Bambino e Santi.
Niccolò Alunno (Foligno, 1430–1492).

Sala V. *(Fot. Anderson*

S. Girolamo..

Bernardino Pinturicchio (Perugia (?) 1454–Siena 1513).

Sala V. *(Fot. Anderson)*

S. Giorgio uccide il drago.

Francesco Francia (Bologna, 1450–1517).

Sala V. *(Fot. Anderson)*

La Madonna col Bambino e S. Giovannino.

Antonio Allegri detto Correggio (Correggio, 1494–1534).

Sala V. *(Fot. Anderson)*

GESÙ NELL'ORTO.

Francesco Bianchi-Ferrari (Modena, fine del secolo XV).

Sala VII. *(Fot. Anderson)*

RITRATTO ANONIMO.

Dosso Dossi (Ferrara? circa 1479–Ferrara 1542)

Sala VII. *(Fot. Anderson)*

RITRATTO D'ANONIMO.

Benvenuto Tisi detto Garofolo (Ferrara, 1481–1559).

Sala V. *(Fot. Anderson)*

CAVALIERE ANONIMO.

Bartolomeo Veneto (Cremona, prima metà del secolo XVI).

Sala V. *(Fot. Anderson)*

La Madonna col Bambino.

Niccolò Rondinello (Ravenna, seconda metà del sec. XV).

Sala VII. *(Fot. Anderson)*

La Madonna, S. Anna, il Bambino ed il S. Giovannino.
Giovanni Busi detto Cariani (Bergamo, fra il 1480 ed il 1547).

Sala VII. *(Fot. Anderson)*

Gesù Cristo e l'Adultera.

Iacopo Robusti detto Tintoretto (Venezia, 1519-1594).

Sala VII. *(Fot. Anderson)*

Ritratto di giovinetta.

Alessandro Varotari detto Il Padovanino (Padova, 1590–1650).

Sala VIII. *(Fot. Anderson)*

Santa Cecilia.

Carlo Bonone (Ferrara, 1569–1632).

Sala VIII. *(Fot. Brogi)*

MERCURIO E ARGO.

Francesco Albani (Bologna, 1578-1660).

Sala VIII. *(Fot. Brogi*

PRESEPIO.

Giovanni Francesco Barbieri detto Guercino (Cento, 1591–1666).

Sala VIII. *(Fot. Anderson*

Ecce Homo.

Giovanni Francesco Barbieri, detto Il Guercino (Cento, 1591–1666).

Sala VIII *(Fot. Anderson)*

MADDALENA.

Guido Reni (Bologna, 1575–1642).

Sala VIII. *(Fot. Anderson)*

Ritratto d'anonimo.

Tiberio Tinelli (Venezia, 1568–1638).

Sala VIII. *(Fot. Brogi)*

RITRATTO DI BAMBINA.

Pier Francesco Cittadini (Milano, 1616–1681).

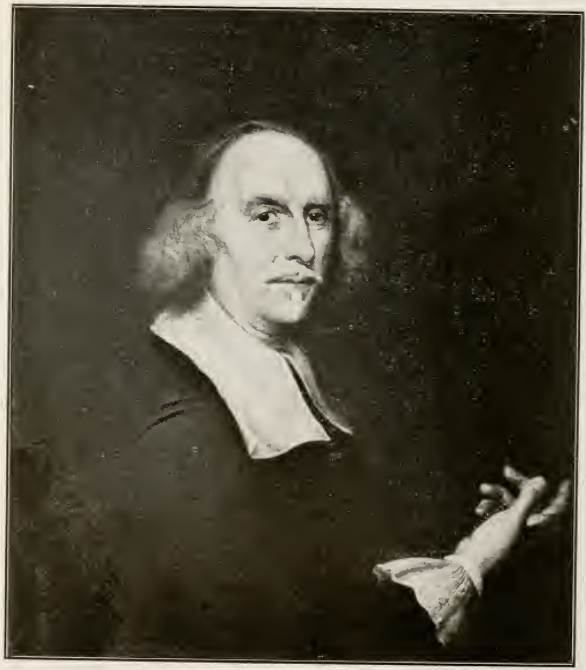
Sala XII. *(Fot. Anderson)*

SACRA FAMIGLIA.

Sala XII. *(Fot. Anderson)*

Ritratto d'anonimo.

Carlo Maratta (Camerano, 1625-Roma, 1713).



Sala XII. *(Fot. Anderson)*

Ritratto di Gianlorenzo Bernini.

Giambattista Gaulli detto Baciccia (Genova, 1639–Roma, 1709).

Sala XII. *(Fot. Anderson)*

Un mendicante.

Bernardo Strozzi (Genova, 1581–Venezia, 1644).

Sala XII. *(Fot. Anderson)*

La Madonna col Bambino.

Carlo Dolci (Firenze, 1616-1686).

Sala XII. *(Fot. Anderson)*

S. Agnese.

Carlo Dolci (Firenze, 1616-1686).

Sala XII. *(Fot. Anderson)*

L'ADORAZIONE DEI PASTORI (Dettaglio).

Pompeo Batoni (Lucca, 1708–1787).

Sala XII. *(Fot Anderson)*

Il contratto nuziale.

Pier Leone Ghezzi (Ascoli, 1674–Roma, 1755).

Sala IX. *(Fot. Anderson)*

UN FILOSOFO

Jusepe de Ribera detto Lo Spagnoletto (Jativa, 1588–Napoli, 1652).

Sala IX. *(Fot. Anderson)*

VENERE E ADONE MORTO.

Jusepe de Ribera, detto lo Spagnoletto (Játiva 1588 - Napoli 1656).

Sala XI. *(Fot. Anderson)*

S. Pellegrino.

Pietro Novelli detto Il Monrealese (Monreale, 1603–Palermo, 1647).

Sala XI. *(Fot. Anderson)*

L'addio del piccolo Tobia.

Bernardo Cavallino (Napoli, 1622–1654).

Sala XI.

(Fot. Anderson)

S. Pietro e Cornelio.

Bernardo Cavallino (Napoli, 1622–1654).

Sala IX.

(Fot. Anderson)

GESÙ FRA I DOTTORI.

Luca Giordano (Napoli, 1632–1705).

Sala XI.

(Fot. Anderson)

ADORAZIONE DEI MAGI.

Sebastiano Conca (Gaeta, 1676-Roma, 1764)

Sala X.

(Fot. Brogi)

L'ingresso di Gesù in Gerusalemme.

Francesco De Mura (Napoli, 1696-1782).

Sala XI. *(Fot. Anderson)*

Ritratto di signora.

Giuseppe Bonito (Castellammare di Stabia, 1703-Napoli, 1789).

Sala II. *(Fot. Anderson)*

Il Canal Grande.

Bernardino Belotto (Venezia, 1720–Varsavia, 1780).

Sala XI. *(Fot. Anderson)*

La Madonna col Bambino.

Bartolomé Estéban Murillo - (Siviglia, 1618-1682).

Sala III. *(Fot. Anderson)*

Ritratto di Enrico VIII re d'Inghilterra.

Hans Holbein il giovine (Augsburg, 1497–Londra, 1543).

Sala III. *(Fot. Anderson)*

Ritratto del cardinale Bernardo Clesio.

Maestro della Morte di Maria

(Scuola fiamminga, operò fra il 1510 ed il 1530).

Sala III. *(Fot. Anderson)*

Ritratto di W. Thanvelder.

Hans zu Schwatz (Schwatz, Tirolo, fiorì fra il 1524 ed il 1550).

Sala III. *(Fot. Anderson)*

La Madonna col Bambino.

Antonius Van Dyck (Anversa, 1599–Londra, 1641).

Sala III. *(Fot. Anderson)*

S. Sebastiano.

Petrus Paulus Rubens (Siegen, 1577– Anversa, 1640).

Sala III. *(Fot. Alinari)*

Ritratto d'anonimo.

Paulus Moreelse (Utrecht, 1571-1638).

Sala III. *(Fot. Anderson)*

Ritratto d'anonimo.

Ian Antonisz van Ravestein (Aja, 1572 (?)–1657).

Sala III. *(Fot. Anderson)*

Ritratto d'anonima.

Jan Cornelisz Verspronk (Haarlem, 1597-1662).

Sala III. *(Fot. Anderson)*

La sentinella.

Pieter de Hooch (Rotterdam 1629 (?) Amsterdam, 1677).

Sala III. *(Fot. Anderson)*

Il suonatore di liuto.

Judith Leyster (Haarlem, 1605-Heemstede, 1660).

Sala III. *(Fot. Brogi)*

Ritratto di bambina.

Iost Suttermans (Anversa, 1597-Firenze, 1681)

Sala II. *(Fot. Anderson)*

Il trionfo di Davide.

Sala XII. *(Fot. Anderson)*

L'Annunziata.

Pierre Subleyras (Uzès, 1689–Roma, 1749).

Sala IV. *(Fot. Anderson)*

Ritratto di Filippo Agnicola.

Orazio Vernet. (Parigi, 1789-1863).

Walter Modes, editore - Roma

Musei e Gallerie d'Italia

Già pubblicati:

N. 1. – Muñoz A. – **La Galleria Borghese** (64 illustrazioni).

N. 2. – Paribeni R. – **Museo Nazionale Romano** (65 illustrazioni).

N. 3. – Colasanti A. – **Galleria dell'Accademia – Firenze** (64 illustrazioni).

N. 4-5. – Della Seta A. – **Museo Vaticano di Scultura** (121 illustrazioni).

N. 6. – Hermanin F. – **Galleria Nazionale d'Arte Antica in Roma** (Palazzo Corsini) (65 illustrazioni).

Nel mese di Aprile pubblicherò:

N. 7. – Colasanti A. – **La Pinacoteca Capitolina** (65 illustrazioni).

TUTTI I DIRITTI RISERVATI.

Walter Modes, editore - Roma

Musei e Gallerie d'Italia

In corso di stampa:

Ricci Corrado. — **La R. Pinacoteca di Bologna.**

D'Achiardi P. — **La Pinacoteca Vaticana.**

De Nicola G. — **La Galleria dell'Accademia di Siena.**

Ojetti U. — **La Galleria di Arte Moderna di Venezia.**

Modigliani E. — **La Pinacoteca di Brera.**

Fogolari G. — **La Galleria dell'Accademia** (Venezia).

Paribeni R. — **Il Museo Nazionale di Napoli.**

Ricci C. — **Le R. Gallerie di Rimini, Forlì, Cesena.**

Bariola G. — **La Regia Galleria Estense.**

Gnoli U. — **La Pinacoteca di Perugia.**

Leonardi V. — **Il Museo Nazionale di Firenze** (Palazzo del Bargello).

Muñoz A. — **Le Gallerie Barberini, Pallavicini, Colonna.**

Della Seta A. — **Il Museo Laterano di Scultura.**

D'Achiardi P. — **La Galleria Doria.**

Walter Modes, editore - Roma

Artisti Contemporanei:

N. 1. — Muñoz A. — **Giulio Aristide Sartorio**
(68 illustrazioni).

In corso di stampa:

Colasanti A. — **Pietro Canonica.**

Severi. — **Ettore Tito.**

De Frenzi G. — **Giovanni Segantini.**

In preparazione:

Tranquillo Cremona.

Domenico Morelli.

Filippo Palizzi.

Leonardo Bistolfi.

Paolo Michetti.

Prezzo di ogni volumetto: Lire 1.25

Walter Modes, editore - Roma

Recentissima pubblicazione:

ANTONIO MUÑOZ

Studi d'Arte Medioevale

(CON 16 TAVOLE)

Lire 4.

DOMENICO GNOLI

HAVE ROMA

CHIESE, MONUMENTI, CASE, PALAZZI, PIAZZE, FONTANE E VILLE.

Un vol. di pag. 300 circa con 270 ill. e 3 tav. fuori testo leg. in tela e oro.

Lire 8,50.

M. LAZZARONI E A. MUÑOZ

FILARETE

SCULTORE E ARCHITETTO DEL SECOLO DECIMOQUINTO

Un vol. in-4 di pag. 290 con 20 tav. e 130 ill.

Lire 30.

Officina Poligrafica Italiana - ROMA, V. della Guardiola, 22

THIS BOOK IS DUE ON THE LAST DATE STAMPED BELOW

AN INITIAL FINE OF 25 CENTS
WILL BE ASSESSED FOR FAILURE TO RETURN THIS BOOK ON THE DATE DUE. THE PENALTY WILL INCREASE TO 50 CENTS ON THE FOURTH DAY AND TO $1.00 ON THE SEVENTH DAY OVERDUE.

SEP 3 1946 ICLF (N)

INTERLIBRARY LOAN

1 Nov'55 LO

MAY 17 1993

UNIV OF CALIF BERK.

OCT 18 1955 LU

AUG 14 1967 5 3

AUG 3'67 -7 PM

LOAN DEPT.

YA 01097

M110397

N2510
M8
V.4-6

THE UNIVERSITY OF CALIFORNIA LIBRARY